

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CQ

no. 1303

UNIVERSITY ARCHIVES

BERNAU, ELEANOR JANE. Stoneware Forms. (1975)
Directed by: Dr. Carl Goldstein. Pp. 4.

This thesis consists of examples of high-fired
ceramic forms of stoneware which show reactions to
particular processes induced upon them.

STONEWARE FORMS

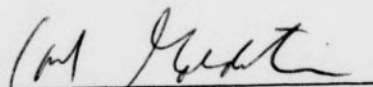
by

Eleanor Bernau

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by


Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
University of North Carolina at Greensboro.

Thesis Adviser

Carl M. Martin

Committee Members

Carl M. Martin

Andrew Martin

Joan S. Suggs

H. K. Stan

Pat G. Gort

4-21-75

Date of Acceptance by Committee

ACKNOWLEDGMENTS

My appreciation goes to my thesis committee,
Dr. Goldstein, Dr. Gregory, Mr. Martin, Mr. Agostini and
Mr. Kotani for all of their help and guidance both past
and present.

CATALOGUE

- | | | |
|-----|----------|-----------|
| 1. | Untitled | stoneware |
| 2. | Untitled | stoneware |
| 3. | Untitled | stoneware |
| 4. | Untitled | stoneware |
| 5. | Untitled | stoneware |
| 6. | Untitled | stoneware |
| 7. | Untitled | stoneware |
| 8. | Untitled | stoneware |
| 9. | Untitled | stoneware |
| 10. | Untitled | stoneware |
| 11. | Untitled | stoneware |
| 12. | Untitled | stoneware |
| 13. | Untitled | stoneware |
| 14. | Untitled | stoneware |
| 15. | Untitled | stoneware |
| 16. | Untitled | stoneware |
| 17. | Untitled | stoneware |
| 18. | Untitled | stoneware |
| 19. | Untitled | stoneware |
| 20. | Untitled | stoneware |
| 21. | Untitled | stoneware |
| 22. | Untitled | stoneware |
| 23. | Untitled | stoneware |
| 24. | Untitled | stoneware |

25. Untitled stoneware
26. Untitled stoneware
27. Untitled stoneware

STONEWARE FORMS

Each piece of clay deals with its reaction to several particular processes induced upon it. The raw earth elements are combined with water and manipulated by hand to form particular shapes which are dried, exposed to fire, glazed and fired again. After the initial hand forming and drying, the piece is relatively set for its existence. Each of these pieces was manipulated one last time before the final firing so as to retain a visible mark of the maker's hand. While some pieces were still wet after throwing or dried approximately one day and still retaining some plasticity, they were manipulated in certain ways so as to change any symmetry that would result from a thrown piece. These pieces were pinched, squeezed, pressed, or had additional balls of clay added to them with pressure at particular points. Outwardly this could be assumed to be a decorative effect but it was mainly executed as an exploration of what manual changes could be wrought within the thrown piece without severely altering its original wheel-made form. For the most part, the changes are subtle changes but yet changes that would alter the form to show obvious connections with the hand.

In addition to the surface changes made by fingers, each piece is part of a creative process which tries harmoniously to relate all involved elements. Making,

wedging and shaping clay - dealing with clay in its raw states; manipulating earth, translating mental schemata to visual forms is one of the most involved parts of this body of work. But this process does not stop with the primary creation of clay itself. Other elements, fire and air are introduced to the earth and water, and though in the ceramic process these elements have a relatively stable place, they also allow for excitement in their relation to the original piece of clay. Though glazing and firing results are known and formulated, the essence of uncertainty (within some limits) as to what may result in the kiln still leaves room for the excitement of an unspecified factor. Though each glaze chosen was known and tried previously, each firing contributed an unknown factor whether it was the conditions produced by the manner of stacking the kiln, glazing chemicals used, or any other of a number of other variables. Even though there are formulated ways to relate the cosmic elements --earth, air, fire, and water--each has its own character that humans can intelligently manipulate only so far, and then these elements, not only in the actual making of the forms but also in altering them and coordinating these forms and manipulations with the cosmic elements.

The pieces are mostly of a holdable size so that after glaze firing the piece can, through visual and tactile senses, exhibit the homogeneous blendings of the cosmic and human manipulations. Glazes are mainly smooth and most are

of the semi-matt or matt variety with a few glossy ones for visual variation. There is texture introduced on some pieces for tactile variation. In addition to texture, added balls of clay and indented areas form wells where pools of glaze can collect to create some visual changes in glaze color. Dipping the closed forms top and bottom was a glazing method also used to reduce any monotony of color if a piece of a smoother nature was solidly glazed. Within each piece, then, is the aim of creating a balance and a harmony between the elements involved--earth, air, fire and water coordinated with the human element of mental and manual manipulation.

TECHNICAL INFORMATION

All pieces shown are stoneware made from "PACO" clay, fired in an Alpine gas kiln to cones 9 or 10. Glaze was applied primarily by dipping, though some brush application was used.